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C NOTATION

# EXCELSIOR METHOD

FOR THE



BY

G. L. LANSING

WHITE-SMITH MUSIC PUBLISHING CO.,

BOSTON NEW YORK CHICAGO

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**C NOTATION**

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**Excelsior Method**

**FOR THE**

*8050a-983*

**BANJO**

**BY**  
**G. L. LANSING**

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**WHITE-SMITH MUSIC PUBLISHING CO.**

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# ELEMENTS OF MUSIC.

The principal characters used to express music are NOTES, which represent musical sounds, and RESTS, which represent silence.

These characters are written upon the STAFF, a union of 5 lines and the 4 spaces between.

## THE STAFF.



## NOTES AND RESTS.

The different kinds and their names.

### NOTES.

*Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note. Sixty-fourth note.*


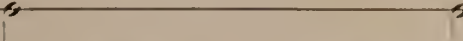






### RESTS.

*Whole note rest. Half note rest. Quarter note rest. Eighth note rest. Sixteenth note rest. Thirty-second note rest. Sixty-fourth note rest.*



Table showing the relative time-value of notes.

A Whole note is equal in time-value to	
2 Half notes	
or	
4 Quarter notes	
or	
8 Eighth notes	
or	
16 Sixteenth notes	
or	
32 Thirty-second notes.	

(or 64 Sixty-fourth notes.)

The same rule applies also to the Rests.

## DOTTED NOTES AND RESTS.

A Dot after a note or rest increases the time-value one half.

### Dotted Notes and Rests and their Equivalents.

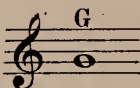
<p><i>A dotted Whole Note or Rest</i></p>  <p><i>is equal to 3 Half Notes or Rests.</i></p>	<p><i>A dotted Half Note or Rest</i></p>  <p><i>is equal to 3 Quarter Notes or Rests.</i></p>	<p><i>A dotted Quarter Note or Rest</i></p>  <p><i>is equal to 3 Eighth Notes or Rests.</i></p>
<p><i>A dotted Eighth Note or Rest</i></p>  <p><i>is equal to 3 Sixteenth Notes or Rests.</i></p>	<p><i>A dotted Sixteenth Note or Rest</i></p>  <p><i>is equal to 3 Thirty-second Notes or Rests.</i></p>	<p><i>A dotted Thirty-second Note or Rest</i></p>  <p><i>is equal to 3 Sixty-fourth Notes or Rests.</i></p>

A *second dot* after a note or rest adds to the time-value of the note or rest, one half the value of the *first dot*. Thus a double-dotted Half Note (♩..) is equal to 3 Quarter Notes and 1 Eighth Note (♩♩♩♩), and a double-dotted Quarter Note (♩..) to 3 Eighth Notes and 1 Sixteenth Note (♩♩♩♩) and so on. Double dotted Rests have the same relative time-values as corresponding notes.

## THE CLEF.

The CLEF is a character usually placed at the beginning of the Staff to indicate the Musical Pitch of the notes written thereon.

For all the higher instruments such as the FLUTE, VIOLIN, OBOE, CLARINET, CORNET, HORN, GUITAR, MANDOLIN and also the BANJO, FLAGEOLET, FIFE, CONCERTINA, ACCORDEON and some others, a Clef called the G Clef is used. It fixes the tone G upon the 2d line of the Staff.

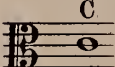

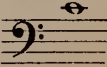
G Clef.  or Treble Clef.

For instruments of a lower compass such as the VIOLONCELLO, DOUBLE BASS, BASSOON, TROMBONE, TUBA and others, a Clef called the F Clef is used. It fixes F upon the 4th line of the Staff.

F Clef.  or Bass Clef.

A Clef called the C Clef is used especially for the VIOLA and fixes C upon the middle line of the Staff.

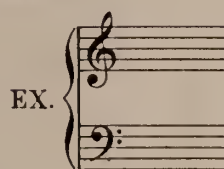
ALTO CLEF. TENOR CLEF. TREBLE CLEF. BASS CLEF.

This is called the Alto Clef. When placed on the 4th line it is called the Tenor Clef. C Clef.  Same pitch as  or 

In Music for the Violoncello, Bassoon and some others, several of these clefs are sometimes used.



Music for the PIANO, ORGAN and HARP requires the use of both the G and the F Clefs, which are placed on separate Staves connected by what is called a BRACE.



## TIME, MEASURE & BAR.

There are three kinds of Time, viz: — *Common, Triple & Compound Time.*

Examples of Common Time.	$\frac{1}{1}$	Examples of Triple Time.	$\frac{1}{3}$	Examples of Compound Time.
$C$ or $\frac{4}{4}$ , $\frac{2}{4}$ , $\mathcal{C}$ or $\frac{2}{2}$		$\frac{3}{4}$ , $\frac{3}{2}$ , $\frac{3}{8}$ ,		$\frac{6}{8}$ , $\frac{9}{8}$ , $\frac{12}{8}$ , $\frac{6}{4}$

The lower of the two figures indicates the kind of a note, and the upper, how many of that kind of a note are contained in a measure. Thus,  $\frac{3}{4}$  indicates that there are three quarter notes to a measure.

A MEASURE is that portion of a musical composition contained between two single bars. A BAR is a perpendicular line drawn through the staff, thus: A DOUBLE BAR is placed at the end of a piece of music; sometimes at the end of a section (strain) thereof. A DOUBLE BAR with dots, thus: is called a repeat, and signifies a repetition from the previous double bar, or the commencement of the piece.

## ACCIDENTALS.

The Sharp ( $\sharp$ ), Flat ( $\flat$ ), Natural ( $\natural$ ), Double Sharp ( $\times$ ) and Double Flat ( $\flat\flat$ ) are called ACCIDENTALS.

The  $\sharp$  before a note *raises* it a *Semitone* (half tone).

The  $\flat$  before a note *lowers* it a Semitone.

The  $\times$  " " " " " " Whole Tone.

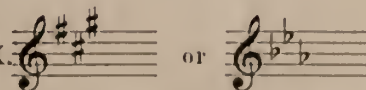
The  $\flat\flat$  " " " " " " Whole Tone.

The  $\natural$  before a note removes a previous  $\sharp$  or  $\flat$ .

The  $\sharp\sharp$  before a note that has been double-sharped *lowers* it a Semitone.

The  $\flat\flat$  " " " " " " double-flatted *raises* " " "

The Sharps and Flats placed next to the Clef are called the *Signature*. EX.

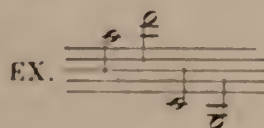


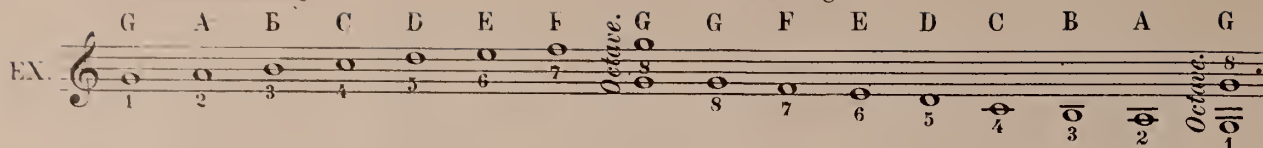
NOTE: Each Sharp or Flat in the Signature affects that particular tone upon which it is placed so long as it remains in the Signature, unless changed by the introduction of other accidentals before the notes.

## THE SCALE.

A SCALE is a series of Musical sounds, ascending or descending according to a system of tones and semitones. The first seven letters of the Alphabet are applied to the seven principal tones of the Scale. Also the Italian monosyllables *Do Re Mi Fa Sol La Si*.

It has already been shown that the G Clef fixes G upon the 2d line of the Staff. From this starting point all other tones can be determined. Notes extending above or below the regular degrees of the Staff are written upon what are called LEDGER LINES, and the spaces between.





NOTE. Observe that the seven letters follow each other in regular alphabetical order, and that the eighth letter is always the same as the first, whichever one we begin with. It is therefore said to be an *Octave* (8 tones) higher or lower than the first, accordingly as we go up or down.

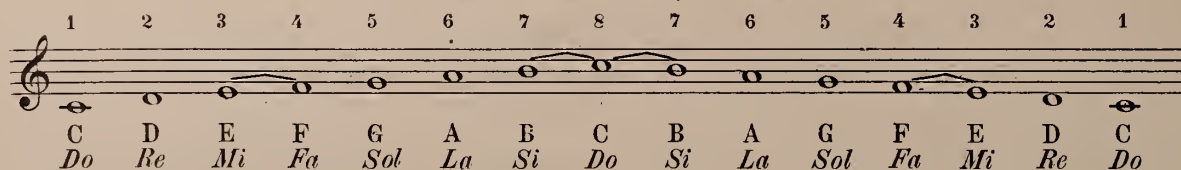
## DIFFERENT KINDS OF SCALES.

The Scale is the basis of all music. There are three kinds in common use: the *Major Scale*, the *Minor Scale*, and the *Chromatic Scale*. The *Major Scale* consists of seven principal tones, viz: five whole tones, and two semitones. The semitones occur between the *third* and *fourth*, and the *seventh* and *eighth* degrees of the Scale. Degrees or intervals may be *Major*, *Minor*, or *Perfect*, viz; — Major 2<sup>d</sup>, Minor 2<sup>d</sup>, Major 3<sup>d</sup>, Minor 3<sup>d</sup>, Perfect 4<sup>th</sup>, Perfect 5<sup>th</sup> and so on up to the octaves.

### The Major Scale.

#### SCALE OF C MAJOR.

The semitones are indicated by this sign



All Major Scales have the same construction and the same order of intervals, ascending or descending.

### The Minor Scale.

Every *Major Scale* has its relative *Minor*. The *Signature* is the same in each, and the *Key-note* is a *Minor Third* (tone and a half) below that of the relative *Major Scale*. Ex. It has also five tones and two semitones, but with a difference in the order of intervals. The semitones occur between the *second* and *third*, and *seventh* and *eighth* degrees of the scale *ascending*, and between the *fifth* and *sixth* and *second* and *third* degrees *descending*.

#### SCALE OF A MINOR. (Relative to C Major.)

##### Melodic Minor Scale.



There are two kinds of Minor Scales in common use; the above which is called the *Melodic Minor Scale*, and the following which is called the *Harmonic Minor Scale*. Observe the difference in the arrangement of these semitones.

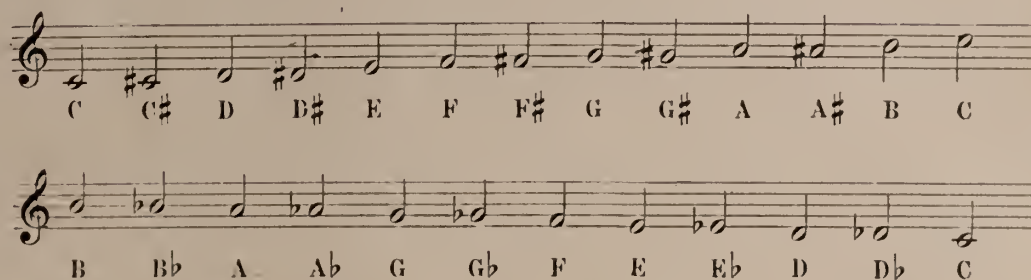
#### SCALE OF A MINOR.

##### Harmonic Minor Scale.



As the Student will meet both forms in his subsequent practice, an example of each has therefore been given.

This Scale is composed of twelve semitones, and may be formed upon any degree of the scale, major or minor. In *ascending*, the Sharp, Double-sharp, or Natural is employed in its formation, but in *descending*, the Flat, Double-Flat, or Natural is used accordingly as there are sharps or flats in the signature.



## MISCELLANEOUS CHARACTERS.

Notes having a dot or dash over or under them are to be played short and detached. This is called *Staccato*.

Half staccato. Full staccato.



This sign  $\frown$  called a *Hold*, placed over a note or rest, prolongs it beyond its exact value. It is sometimes placed at the end of a piece instead of the word *Fine*, which means the end.

The character  $\smile$  called a *Tie* when placed over two notes on the *same degree of the staff*  $\text{---}\text{---}$  makes them one continuous sound.

When placed over two notes on *different degrees* it is called a *Slur* and indicates that the notes it applies to are to be played in a smooth and connected manner.

Three notes played in the time of two of the same kind are called a *Triplet*, and are indicated thus:  $\text{---}\text{---}\text{---}$   
A *Sextolet* is a group of six notes played in the time of four of the same kind. EX.  $\text{---}\text{---}\text{---}\text{---}\text{---}\text{---}$

The  $\S$  called a *Sign*, directs the player back to where it was previously indicated, for the purpose of repeating a certain portion of the music.

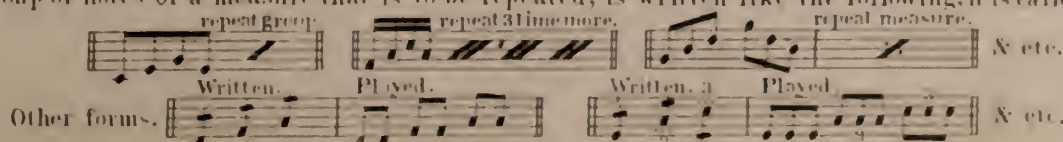
A passage that repeats, sometimes has two endings indicated thus:  $\boxed{1^o}$   $\boxed{2^o}$  That marked  $\boxed{1^o}$  is to be played the first time and the other  $\boxed{2^o}$  the second time.

Every measure has its natural or primary and secondary accents, besides other smaller subdivisions. When the natural accent is perverted and made to fall on an unaccented division of the measure it is called *Syncopation*.



When a stronger accent is required than that which naturally belongs to a note it is indicated by one or another of the following signs called *Accent Marks*.  $\wedge$ ,  $>$  or *ffz* called *Forzando*, *rfz* *Rinforzando*, and sometimes *ffz*, according to the degree of accent desired.

When a group of notes or a measure that is to be repeated, is written like the following, it is called *Abbreviation*.





## ORNAMENTS.

The chief musical embellishments are the *Appoggiatura* (or Grace Note), the *Gruppetto* (or Turn), and the *Trill* (or Shake).

### APPOGGIATURAS.

The *Appoggiatura* is a small note placed before a principal note for the purpose of ornamentation or effect. There are two kinds of *Appoggiaturas* in common use — the *Long Appoggiatura*, which takes one half of the time-value of the principal note before which it is placed and also receives the accent — and the *Short Appoggiatura*, which is played very quickly, the accent in this case falling on the principal note.

Long Appoggiaturas.		Short Appoggiaturas.	
Written.		Written.	
Played.		Played.	

A group of *Appoggiatura* notes sometimes precedes a principal note. These notes are played very rapidly and the principal note receives the accent.

Examples:

and other forms.

### THE GRUPPETTO (or Turn).

This musical embellishment is a group of notes (3 or 4, as the case may be) consisting of a principal note and the next note above and below it. It is indicated by the sign  $\infty$ . There are several forms of the *Gruppetto* as will be seen by the following examples.



## Examples of the Gruppetto.

Principal notes.

When the sign is placed above a note

If between two notes it is

It is played thus:

played thus:

If after a dotted note

Thus:

When a note in the Gruppetto is to be sharpened or flatted, either above or below the principal note, or both, the sign is expressed accordingly, in the following manner:

# below:

b above:

Played:

Played:

b above and # below:

Written:

Played:

## THE TRILL (or Shake).

The Trill is a rapid alternation of two notes a tone or a semitone apart. It is indicated by the sign *tr* placed above the principal note, the alternating note being the one next above it.\* There are three kinds of trills — the *Perfect Trill*, (with finishing notes) — the *Imperfect Trill*, (without finishing notes) — and the *Mordente* or short trill, indicated thus *~*.

\*Sometimes the next one *below* 't.

## Examples of the Trill.

### Perfect Trill.

Written:

Played:

### Imperfect Trill.

Written:

Played:

### Mordente (or Short Trill).

Written:

Played:

## OTHER SIGNS.

### Tremolo.

A very rapid repetition of the same tone is called *Tremolo*

Written:

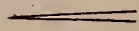
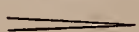
Played:

### Arpeggios.

When chords are to be played in the manner of the Harp it is called *Arpeggio*.

Written:

Played:

<i>p</i> , <i>piano</i> .....	means	soft.
<i>pp</i> , <i>pianissimo</i> .....	"	very soft.
<i>f</i> , <i>forte</i> .....	"	loud.
<i>ff</i> , <i>fortissimo</i> .....	"	very loud.
<i>mf</i> , <i>mezzo-forte</i> .....	"	half or moderately loud.
<i>fp</i> , <i>forte-piano</i> .....	"	loud and immediately soft again.
<i>fz</i> , <i>sf</i> or <i>&gt;</i> <i>sforzando</i> .....	"	sharply accented.
<i>crescendo</i> , <i>cresc.</i> or 	"	increasing in loudness.
<i>diminuendo</i> , <i>dim.</i> or 	"	decreasing in loudness.

# Excelsior Method For THE BANJO

## C Notation

The modern banjo consists of a rim varying in size from ten inches to twelve and one half inches in diameter. The head is drawn over the rim and kept very tight by brackets. The arm or neck upon which the fingerboard rests is firmly attached to the rim.

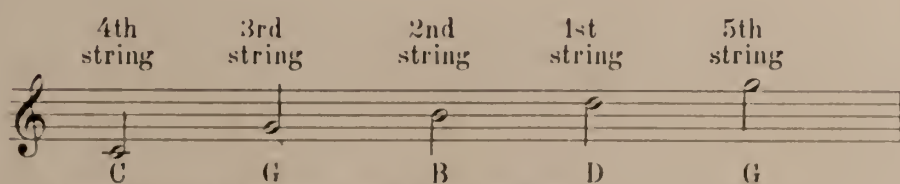
There are twenty two frets set into the fingerboard giving a range of three octaves from the open bass string to the upper fret. The raised piece of ivory or ebony over which the strings pass near the pegs is called the nut.

The tailpiece is at the extreme end of the rim.

## The Strings and Bridge

The five strings of the Banjo are the 1st string, (D); the 2nd string, (B); the 3rd string, (G); the 4th string, (C); the 5th string, (G). The 1st and 5th are the same size; the 2nd string is a grade larger, and the 3rd string a grade larger still. The 4th string is made of white silk, wound with silver wire. The Bridge over which the strings pass should stand at exactly the same distance from the 12th fret, that the latter stands from the Nut.

## The Strings



These sound an octave lower than written.

## How To Tune The Banjo

First tune the 4th string by means of a pitch-pipe, piano, or other instrument to C, as shown in the diagram above. Then place the second finger on the seventh fret of the 4th string, and tune the 3rd string in unison with it, producing G. Next, place the second finger on the 3rd string, at the fourth fret and tune the 2nd string in unison with it, producing B. Next, place the second finger on the third fret of the 2nd string, and tune the 1st string in unison with it, producing D. Lastly, place the second finger on the fifth fret of the 1st string, and tune the 5th string in unison with it, producing G, an octave above the 3rd string.



## Holding the Banjo

The performer should sit in a natural position, the right foot raised either on a footstool or by placing the heel against the chair leg. The rim of the banjo should rest on the right leg about four inches from the body. It is kept in place by a moderate pressure of the body on the upper part of the rim. The arm on neck of the instrument should be raised so that the pegs are in line with the chin. Support the neck at the nut in the hollow between the thumb and largest joint of the forefinger of the left hand, the thumb being on the upper side of the neck, at the nut, with the first and second fingers arched, directly over the first and second strings. The right forearm should rest on the rim, the little finger resting on the head about three inches in front of the bridge to steady it. The little finger remains on the head in all playing except in chords of four or five notes and in drum slides.

## Sign, For Fingering

### RIGHT HAND

× indicates thumb  
 . " 1st finger  
 .. " 2nd "  
 ... " 3rd "

### LEFT HAND




Figure 1 indicates 1st finger  
 " 2 " 2nd "  
 " 3 " 3rd "  
 " 4 " 4th "

## Diagram of the Banjo Finger-board

Showing the Chromatic Scale on each String

Frets	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22										
1st Str. D	D#	Eb	E	F	F#	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	F	F#	G	G#	Ab	A	A#	Bb	B	B#	C	
2nd Str. B	B#	C	C#	Db	D	D#	Eb	E	F	F#	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	F	F#	G	G#	Ab	A	
3rd Str. G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	F	F#	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	F
4th Str. C	C#	Db	D	D#	Eb	E	F	F#	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	F	F#	G	G#	Ab	A	A#	Bb	
5th Str.	G																															



It was customary until recently to indicate the short string by a flag  or  but few of the writers of the present day use it. A cipher  is now placed over the note.

## Rules for Proper Tone Production

The thumb of the right hand should never bend after striking a note, but kept rigid. The fingers should be trained to pick the strings firmly. Never pick a string up but across, as by so doing the disagreeable twang is eliminated. Never permit the thumb to pass under the fingers, but keep it at least an inch in front of the first finger at all times.

## Exercise On the Open String

*Repeat several times*



Encircled figures indicate the strings used.

## Scale in C Major



## Chords In C Major



## Scale Exercises

The following five exercises should be practiced faithfully until the student has firmly located the notes and proper fingering. Repeat each exercise several times.

1

Fret 0 2 4 5 4 2 0 0 2 0 1 0 2 0

Fingers 1 3 4 3 1 0 2 1 0 2 0

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

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98

99

100

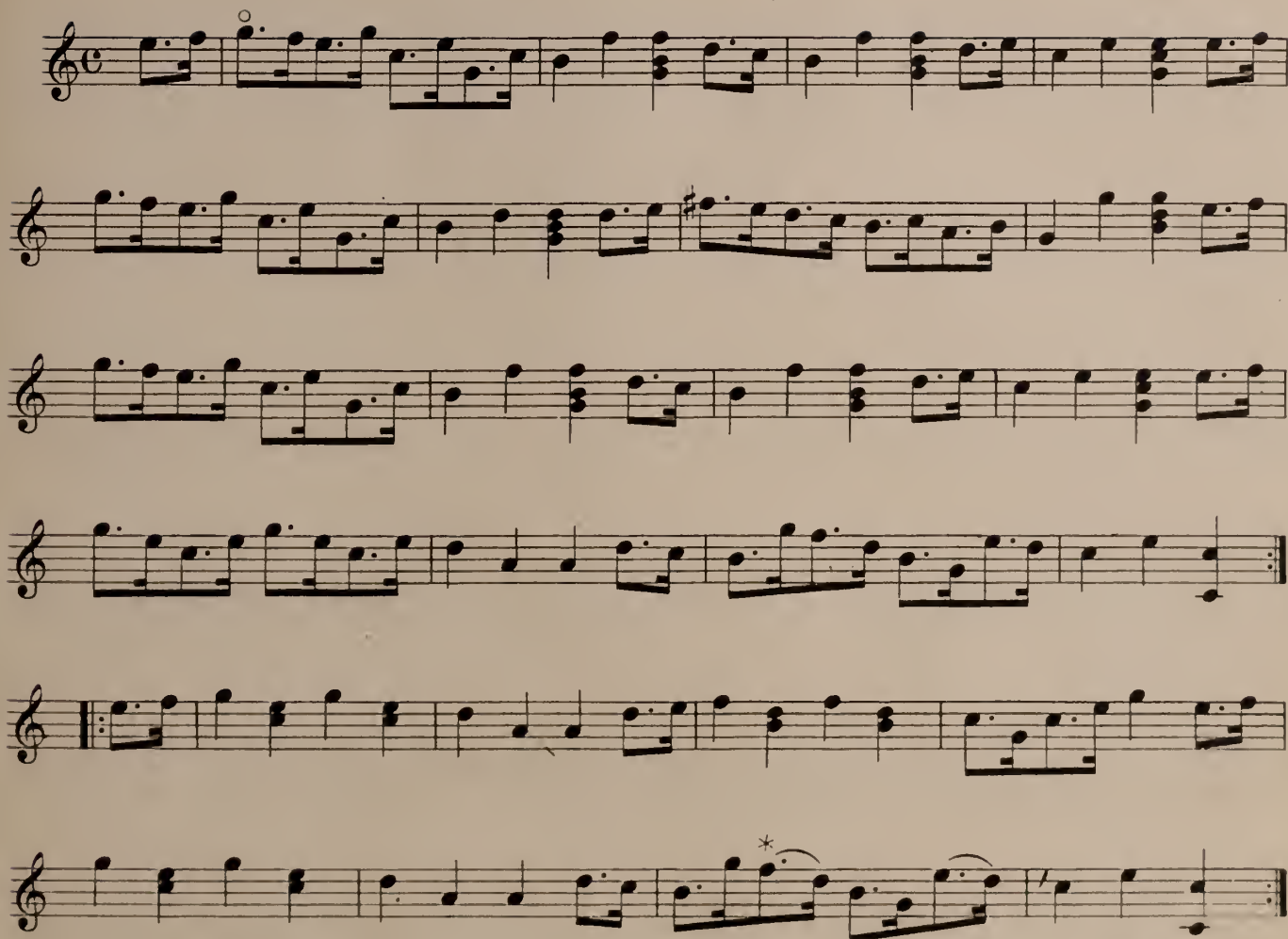
## Melody\_Banjo Shuffle

Left fingers

0 2 1 2 0 2 1 2 0 2 1 2 0 2 1 2 2 0 0 0 1. 2. 0 1

2 4 1 4 0 2 1 2 0 0 0 0 1 2 0 1. 1 2. 1

## Alabama Echoes

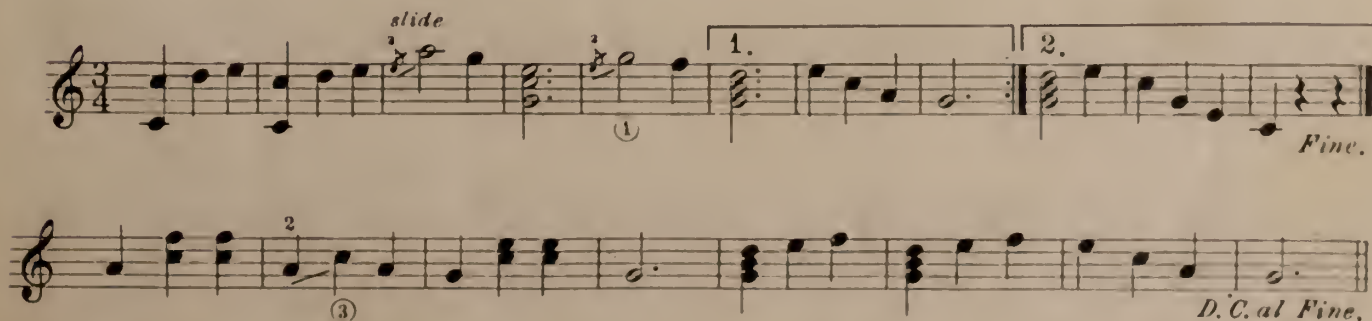


\*The slur indicates that the string is to be snapped without the aid of the right hand, pick D in the usual way and sound B by pulling the string with the 4th finger of the left hand.

## The Slide

The slide is made by picking the first note then quickly sliding the finger to the following note on the same string. In slow movements both notes are sometimes picked but never when slide begins with a small note.

## Waltz Petite





## March Melody

mf

1. 2.

f

Scale in A Minor  
(relative to C Major)

CHORDS in A MINOR

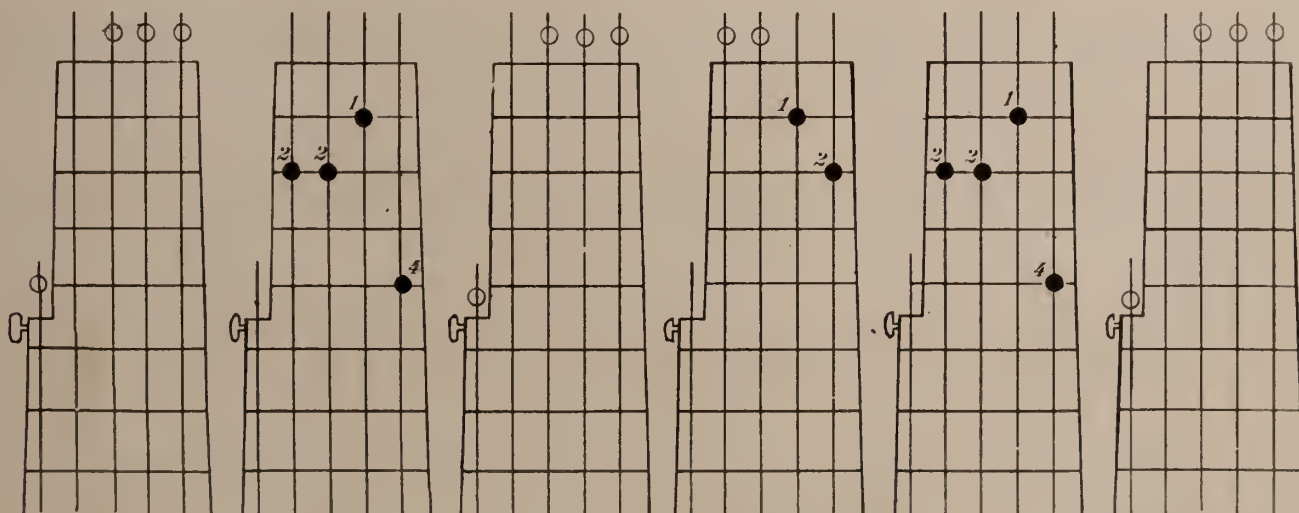
## Banjo Juba

A MINOR

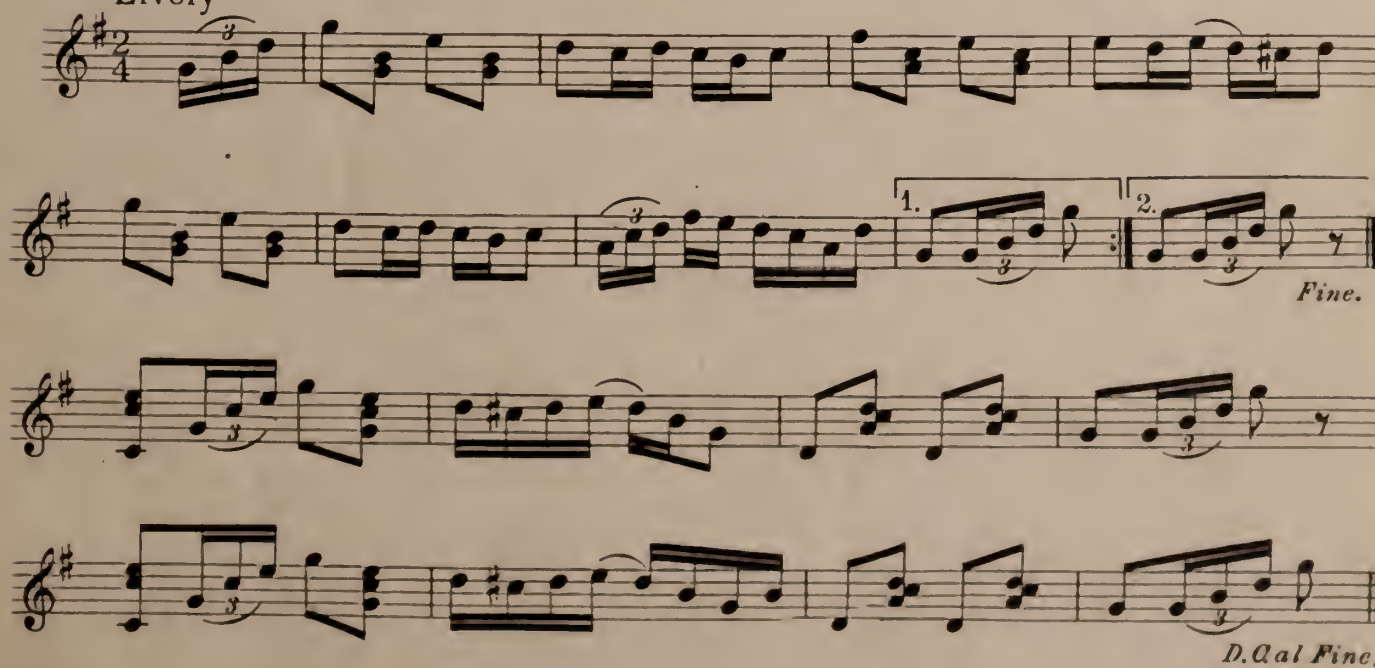
C MAJOR

1. 2.





Lively



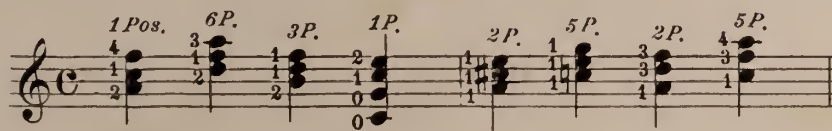


# The Positions

Position marks are determined by the fret at which the first finger of the left hand is located. In this work the terms Bar, Barre and Pos-Bar are not used as the writers of the present day have discontinued them.

Figures enclosed in a circle denote string. ③ ④

## Examples



Elevate 4th string

## The Spanish Fandango

A multi-line musical score for 'The Spanish Fandango' in treble clef, 3/4 time, key of D major. The score includes various guitar positions and dynamics. The first line starts with 'mf' and a '3' above the first measure. The second line ends with a repeat sign. The third line starts with 'f' and a '5 Pos.' above the first measure, followed by 'p' and '7 Pos.' later. The fourth line starts with 'mf' and a '4 Pos.' above the first measure, followed by 'f' and '5P.' and 'ff' and '7P.' later. The fifth line starts with 'mf' and a first ending bracket. The sixth line starts with 'f' and a '7P.' above the first measure, followed by 'p' and '4P.' later. The seventh line starts with 'f' and a '5P.' above the first measure, followed by 'ff' and '7P.' later. The score concludes with a final measure.







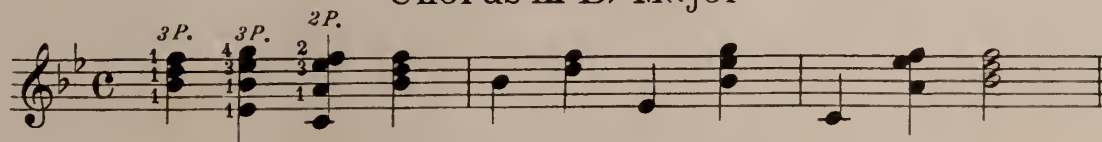
## Danse Espagnol

G. L. LANSING  
(For this Work)

5 P. 10 P. 5 P. 7 P. 3 P. 9 P. 7 P. 3 P. 9 P. 5 P. 5 P. 7 P. 3 P. 3 P. 8 P. 5 P. 6 P. 3 P. 2 P.

*fz* *Fine.* *D. C. al Fine.*

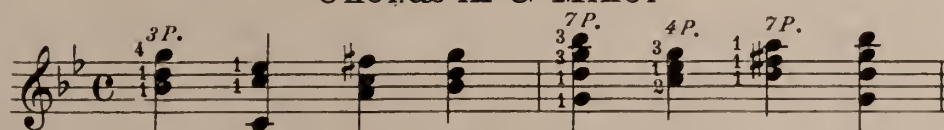
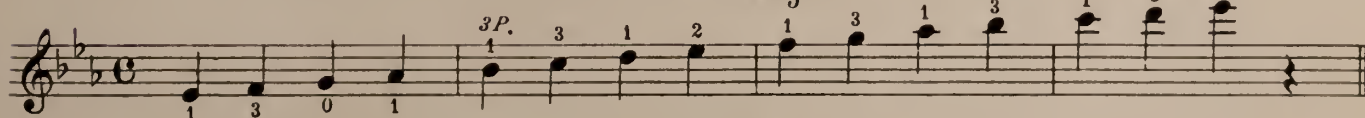
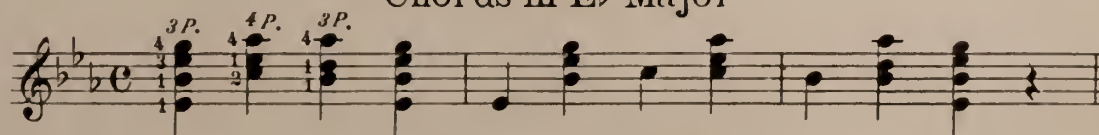


Scale in B $\flat$  MajorChords in B $\flat$  Major

## Scale in G Minor



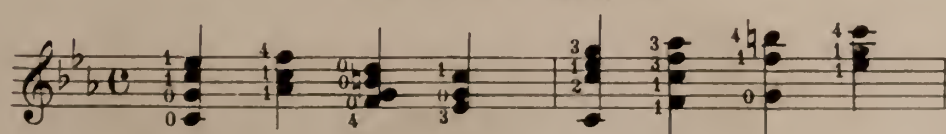
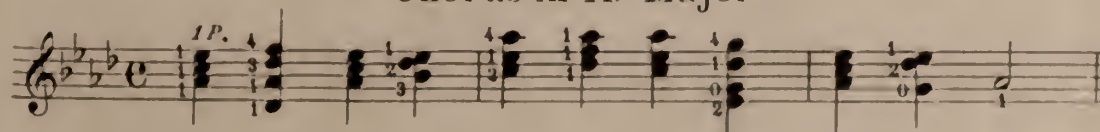
## Chords in G Minor

Scale in E $\flat$  MajorChords in E $\flat$  Major

## Scale in C Minor



## Chords in C Minor

Scale in A $\flat$  MajorChords in A $\flat$  Major



# Exercises In Intervals of Thirds, Sixths, Octaves and Tenths

## Thirds, on 1st and 2nd Strings



## Sixths, on 1st and 3rd Strings



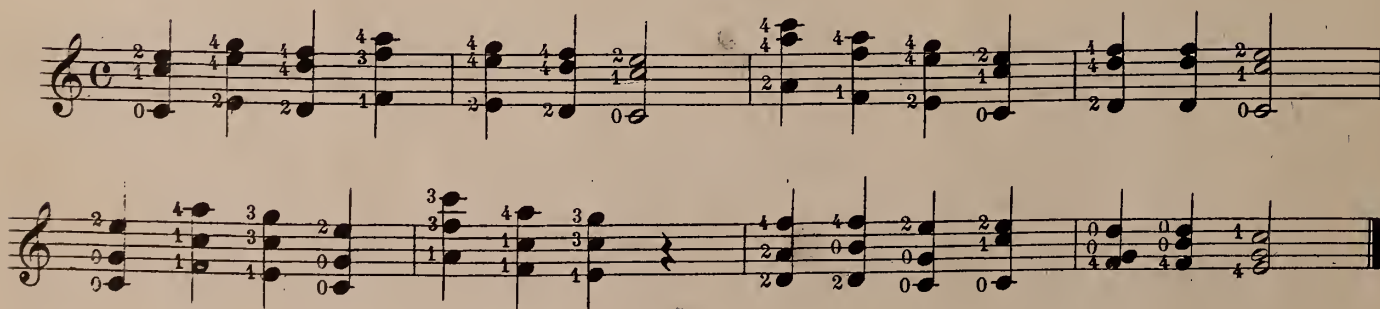
## Octaves, on 1st and 4th Strings



## Tenths on 1st and 4th Strings



## Etude









## The Tremolo

The Tremolo movement is the nearest approach to a sustained tone possible on the Banjo. When artistically performed it is very effective.

In playing Tremolo, rest the third finger of the right hand on the head about three inches from the bridge, elevate the hand so that only the point of the first finger will touch the strings.

The motion of the first finger should be forward and backward very fast on one, two or three strings according to the number of notes written.

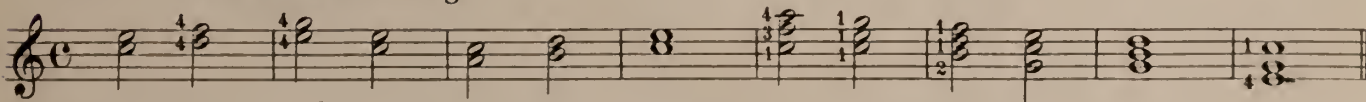
The notes with stems turned up are made tremolo, those turned down are all picked with the thumb as an accompaniment. When the tremolo is to be played without thumb accompaniment the stems may be written as usual.

## Exercise

Tremolo on single strings.

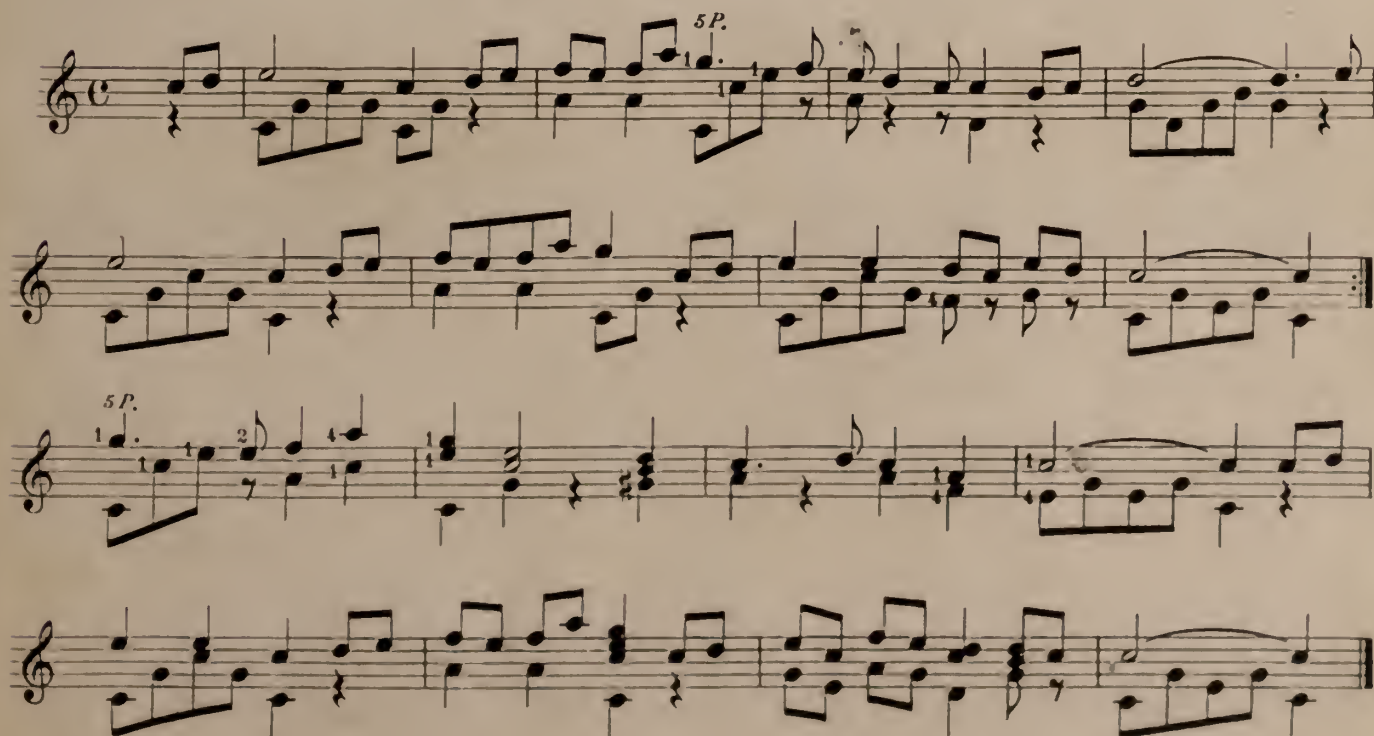


Tremolo on two and three strings.



## Melody With Accompaniment

### My Old Kentucky Home





## Song Without Words

## TREMOLO STYLE

In the first part the melody is to be played with the thumb, therefor play the tremoloed accompaniment very softly. In the second strain play tremoloed notes louder picking the thumb notes softly.

The musical score for 'Song Without Words' in Tremolo Style consists of five staves. The first staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It features a melody line with various fingerings (1, 2, 3, 4) and a tremolo accompaniment. The second staff continues the melody and accompaniment. The third staff introduces a piano (*p*) dynamic and includes a repeat sign. The fourth staff includes a piano (*p*) dynamic and a *pp rit.* (pianissimo, ritardando) section. The fifth staff concludes the piece with a *pp* (pianissimo) dynamic and a final cadence.

## Etude in Chords

The musical score for 'Etude in Chords' consists of three staves. The first staff is in 3/4 time and begins with a piano (*p*) dynamic. It features a series of chords with fingerings (1, 2, 3, 4) indicated. The second staff continues the chordal progression, including a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff concludes the piece with a piano (*p*) dynamic and a *rit.* (ritardando) section.

## Serenade

Tremolo

Andante

G. L. LANSING

The first section of the 'Serenade' is written for a single melodic line in G major, 3/4 time. It begins with a *p* (piano) dynamic. The tempo is marked 'Andante'. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The key signature has one sharp (F#).

Con Spirito

The second section of the 'Serenade' is marked 'Con Spirito' and begins with a *mf* (mezzo-forte) dynamic. The tempo remains 'Andante'. The music is more rhythmic, featuring eighth notes and some triplets. The key signature remains G major.

The third section of the 'Serenade' includes a repeat sign with first and second endings. It begins with a *p* (piano) dynamic. The tempo is marked 'Andante'. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The key signature has one sharp (F#).

The fourth section of the 'Serenade' is marked 'rit.' (ritardando) and begins with a *pp* (pianissimo) dynamic. The tempo is marked 'morendo' (dying away). The music features a series of eighth and sixteenth notes, with some triplets and slurs. The key signature has one sharp (F#).

## Etude

Tremolo 3 upper strings.

The 'Etude' section is written for three upper strings (Violins I, Violins II, and Violas) in C major, 3/4 time. It begins with a *p* (piano) dynamic. The tempo is marked 'Andante'. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The key signature has no sharps or flats.

# Exercise For Stretching The Fingers

The fingers should be kept down throughout the duration of each slur.

Four staves of music in treble clef, C major, 4/4 time. The first staff contains four measures of eighth-note slurs, each with a circled number below it: 4, 1 4, 4, and 4. The second staff contains four measures of eighth-note slurs, each with a circled number below it: 2, 2, 2, and 1. The third staff contains four measures of eighth-note slurs, each with a circled number below it: 2, 2, 2, and 1. The fourth staff contains four measures of eighth-note slurs, each with a circled number below it: 1, 1, 1, and 1.

## Etude

Five staves of music in treble clef, 3/4 time. The first staff contains four measures of eighth-note slurs, each with a circled number below it: 4, 4, 4, and 4. The second staff contains four measures of eighth-note slurs, each with a circled number below it: 0, 5P, 1, and 4. The third staff contains four measures of eighth-note slurs, each with a circled number below it: 1, 1, 1, and 1. The fourth staff contains four measures of eighth-note slurs, each with a circled number below it: 1, 1, 1, and 1. The fifth staff contains four measures of eighth-note slurs, each with a circled number below it: 1, 1, 1, and 1.



## Exercises For Rapid Fingering

Allegro

First musical exercise in 2/4 time, marked Allegro. It consists of four staves of music. The first staff has a starting note with a '0' above it. Fingering numbers 4, 2, 1, 2, 0 are shown above the final notes. The music features eighth and sixteenth note patterns with various accidentals (sharps and naturals).

Allegro

Second musical exercise in 2/4 time, marked Allegro. It consists of four staves of music. The first staff has a starting note with a '0' above it. Fingering numbers 2P, 1, 1, 4, 0 are shown above the final notes. The music features eighth and sixteenth note patterns with various accidentals (sharps and naturals).

Allegro

Third musical exercise in 2/4 time, marked Allegro. It consists of two staves of music. The first staff has a starting note with a '5P' above it. Fingering numbers 1, 3, 1, 2, 1, 2, 1, 3, 2, 3, 4, 1, 3, 1, 1, 5P, 1, 3, 2, 3, 1, 3, 1, 3, 4, 1, 1, 1, 1, 3, 1 are shown above the final notes. The music features eighth and sixteenth note patterns with various accidentals (sharps and naturals).





3 MARCH  
*ff*

Three staves of music for a march. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth-note chords and single notes, with some triplets indicated by a '3' over a bracket. The second and third staves continue the melody with similar rhythmic patterns. The first staff ends with a double bar line and a repeat sign.

4 THE SKIPPERS REEL  
*f*

Five staves of music for 'THE SKIPPERS REEL'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth-note chords and single notes, with some triplets indicated by a '3' over a bracket. The second and third staves continue the melody with similar rhythmic patterns. The fourth and fifth staves continue the melody with similar rhythmic patterns. The first staff ends with a double bar line and a repeat sign.



# The Chieftain

## March and Two-Step

GEO L. LANSING

0 5P. 3

*ff*

*mf*

4

7P. 5P.

6P. 5P.

1. 2.

*f*

TRIO

*p* Last time *ff*

1. 2.

*Fine.*

6P. 5P.B.

*f*

*D.S.al Fine.*

Piano Accomp. to this piece price 20 cents

## Bolero Mexicana

JOSE MARTINEZ

Musical score for *Bolero Mexicana* by Jose Martinez. The score is written for a single melodic line in 3/4 time. It begins with a forte (*f*) dynamic and includes various musical notations such as accents, slurs, and fingerings (e.g., 6P, 7P, 5P, 4P). The piece includes a section marked *a tempo* and a section marked *dolce*. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the final section. The score concludes with a fortissimo (*ff*) dynamic and a final flourish.



# A Georgia Glide

(Strut)

G. L. LANSING

3P. *f* 5P. *fz*

*mf*

*cresc.* *f*

1. 2. *p*

2P. *f*

2P. 1. 2. *Fine.*

TRIO *mf* 5P. 6P. *fz*

6P. *fz* *D.C. al Fine.*



## In Banjo Land

### Characteristic

G. L. LANSING

Allegro

Allegro

*f*

*mf*

*f*

*p*

*p-f*

TRIO

*f*

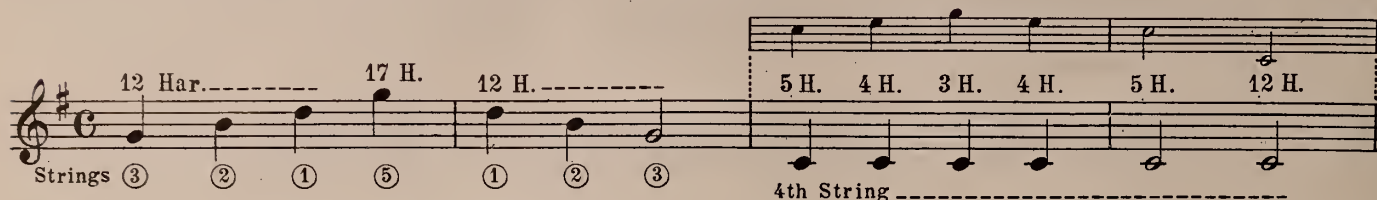
*D.S. al Fine, then Trio*

*D.C. al Fine*

## Harmonics

The Harmonic Tones on the Banjo are found at the 3rd, 4th, 5th, 7th, 12th, 16th and 19th Frets on the four regular Strings, and on the 17th Fret of the 5th String. They are made by laying a Finger (usually the 3rd) over the Fret designated. Do not press down, but lay the Fingers lightly on the Strings and pick firmly. The Left Hand should be raised immediately after picking the Harmonic.

### Exercise



Some writers indicate the Notes in Harmonics on Open Strings for all Notes at the 12th Fret and write all others as though they were the regular Tones produced.

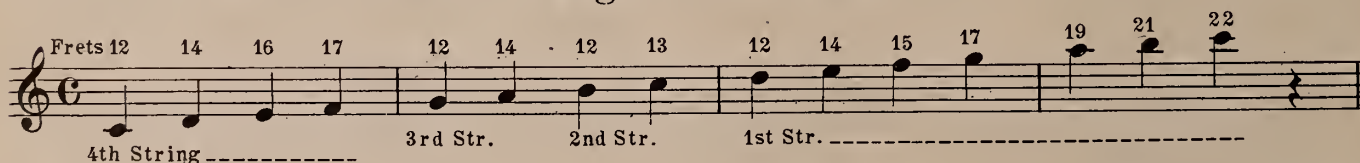


### Right Hand Harmonics

When Right Hand Harmonics are well executed the effect is beautiful. To do this well requires much patient practice. The 1st Finger of the Right Hand should be *arched* so that the point lays on the String at the required Fret, the String being picked with the Thumb underneath. Form the Harmonic as far away from the 12th Fret as the Note required is from the Nut, for instance if C is desired, simply lay the tip of 1st Finger over 4th String at 12th

Fret and pick the String with the Thumb. If D is desired, finger it with the Left Hand as usual and form the Harmonic at the 14th Fret.

### Scale in Right Hand Harmonics



### Melody



## Old Time Reel

Musical score for "Old Time Reel" in 2/4 time. The score consists of four staves of music. The first staff begins with a forte (*f*) dynamic and includes a fingering of 5 P. The second staff features first and second endings. The third staff starts with a fortissimo (*ff*) dynamic and includes a fingering of 10 P. The fourth staff also includes first and second endings.

## Fishers' Hornpipe

Musical score for "Fishers' Hornpipe" in 2/4 time. The score consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a fingering of 0. The second staff includes a fingering of 7 P. and ends with the word "Fine." The third staff begins with a forte (*f*) dynamic and includes fingerings of 7 B., 4, 4, 3, and 0. The fourth staff includes first and second endings and ends with the instruction "D.C. al Fine."



# Dixie Maid

## Fox Trot

LEO CATLIN

*mf*

*f*

*mf*

TRIO

*mf*

*Fine.*

*D.C. al Fine!*

# Iona

## Intermezzo

G. L. LANSING

Allegretto

Musical score for "Iona Intermezzo" by G. L. Lansing. The score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a 2/4 time signature and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score consists of 10 staves of music. The first staff starts with a forte (*f*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The third staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fourth staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fifth staff starts with a forte (*f*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The sixth staff starts with a piano (*p*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The seventh staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The eighth staff starts with a forte (*f*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The ninth staff starts with a forte (*f*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The tenth staff starts with a forte (*f*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score includes various dynamics (*f*, *mf*, *p*, *sf*), articulations (*cresc.*, *decresc.*), and fingerings (1-5, 6-10, 11-15, 16-20, 21-25, 26-30, 31-35, 36-40, 41-45, 46-50, 51-55, 56-60, 61-65, 66-70, 71-75, 76-80, 81-85, 86-90, 91-95, 96-100). The piece concludes with a "Fine" marking.

D. S. al Fine.

# Old Pennyroyal

(Country Dance)

SI STEBBINS  
Arr. by G. L. Lansing

10 P. 4  
5 P.  
1. 2.  
10 P.  
p  
3 P.  
1. 2.  
D. C. al  
then Trio  
TRIO  
3  
5 P. 4  
4 P.  
1. 2.  
fz  
fz fz

## Etude in F Major

3 P. 4  
5 P.  
10 P. 1  
10 P. 1  
4  
15 P. 1  
5 P.  
3 P.  
4 1



# Wooden Shoes

Dance Characteristic

## BANJO SOLO

S. GIBSON COOKE  
Arr. by G. L. Lansing

*Allegro*

The musical score is written for a Banjo Solo in treble clef, 2/4 time. It begins with a tempo marking of *Allegro*. The first staff includes a dynamic marking of *f* (forte) and a *cresc.* (crescendo) instruction. The melody is characterized by eighth and sixteenth notes, with some triplets and sixteenth-note runs. Fingerings are indicated by numbers 1, 2, 3, 4 above the notes. The score includes various dynamic markings such as *ff* (fortissimo), *sf* (sforzando), and *sfz* (sforzando). There are also performance markings like *4 P.* (fourteenth fret) and *6 P.* (sixteenth fret). The piece concludes with a final *ff* marking and a double bar line.

Piano Accom. to this piece price 40 cents

Musical score for a single melodic line, likely for a violin or flute. The score consists of nine staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has sforzando (*sf*) markings. The third staff includes a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The fourth staff continues the melodic development. The fifth staff features multiple fortissimo (*ff*) markings and includes fingerings for 6th, 5th, and 9th positions. The sixth staff includes a "largemente" (*largemente*) marking and fortissimo (*ff*) dynamics. The seventh staff has a 10th position (10B.) marking. The eighth staff ends with a fortissimo (*ffz*) dynamic and a "D.C. al Coda" instruction. The ninth staff is the Coda section, starting with a C-clef and a common time signature, and ending with a fortissimo (*ffz*) dynamic.

## Waltz In A Flat

Musical score for "Waltz In A Flat" in 3/4 time, key of A-flat major (three flats). The score consists of ten staves of music. Fingerings are indicated by numbers 1-4 above notes. Pedal points are marked with "P." and a dot above the staff. The first staff begins with a first pedal point (1P.) on the first measure. The second staff ends with a circled "2". The third staff begins with a third pedal point (3P.) on the first measure. The fourth staff begins with a fourth pedal point (4P.) on the first measure. The fifth staff begins with a first pedal point (1P.) on the first measure. The sixth staff begins with an eighth pedal point (8P.) on the first measure, marked with a forte "f" dynamic. The seventh staff begins with a seventh pedal point (7P.) on the first measure. The eighth staff begins with a sixth pedal point (6P.) on the first measure. The ninth staff begins with a fifth pedal point (5P.) on the first measure. The tenth staff begins with a fourth pedal point (4P.) on the first measure. The score concludes with a final measure on the tenth staff.



## Minstrel Medley

Arr. by G. L. LANSING

**Allegro**

*f*

*mf*

*f*

*ff*

*fz*

*ff*

**Fast**

1. 2.

## Minor Gigue

Observe slurred notes

By E. M. HALL

Left hand only - - -

*mf*

*f*

*mf*

*p*

*trem.*

*p*

*f*

## “Cold Chill!” Blues

LEO CATLIN

5P. 3 2P. 3

f

4P. 3 9P. 7P. 4 1 2 4 1 4

f

4P. 1 4 7P. 1 3 5P. 4

f

7P. 4 4P. 5P. 4P. 1 1. 2. f

5P. 7P. 7P. 10P. 9P. mf f The Chill!

dim. p

10P. 7P. 4P. 3P. 1. 2.



# March\_Militaire

49

G. L. LANSING

The musical score is written for a piano and a melodic instrument (likely a flute or violin). The main melody is in 6/8 time, starting with a forte (*f*) dynamic and a mezzo-forte (*mf*) section. It includes various musical notations such as slurs, ties, and dynamic markings. The Trio section, marked 'TRIO' and 'S', is in 6/8 time and features piano accompaniment with fingerings and pedaling instructions (e.g., 7P., 10P., 5P., 4P., 3P., 2P.). The score concludes with a '2nd time 8va' instruction and a 'Fine.' marking.

*f* *mf*

1. 2. *f*

7P. 1. 2.

TRIO S 10P. 7P. 4P. 4P. 9P.

10P. 5P. 4 3 2 1 0 2nd time 8va *Fine.*

5P. 6P. 2P.

3P. 2 3 1 *fz D.S. al Fine.*

## Waltz Medley

For 2 BANJOS

Arr by G. L. LANSING

1st BANJO

2nd BANJO

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and sixteenth notes. Bass staff provides harmonic accompaniment. Dynamic marking *f* is present. Fingerings 1, 2, 3 are indicated for the triplet.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a repeat sign and a triplet. Bass staff has a steady accompaniment. Dynamic markings *ff* and *fz* are present. Fingerings 1, 2, 3, 4 are indicated.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a triplet and a series of sixteenth notes marked with 'x'. Bass staff provides accompaniment. Dynamic marking *p* is present. Fingerings 1, 2, 3, 4 are indicated.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a triplet and a series of sixteenth notes. Bass staff provides accompaniment. Dynamic markings *rit.* and *f a tempo* are present.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a triplet and a series of sixteenth notes. Bass staff provides accompaniment. Dynamic marking *p* is present. Fingerings 1, 2, 3, 4 are indicated.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a triplet and a series of sixteenth notes. Bass staff provides accompaniment. Dynamic marking *p* is present. Fingerings 1, 2, 3, 4 are indicated. The system concludes with the text *D. Cal Fine.*



# Golden Bird

## Polka di Concert

INTRO.  
Andante  
*Trem.*

The Intro section is written for a single melodic line in 3/4 time. It begins with a piano (*p*) dynamic and a tremolo marking. The tempo is Andante. The key signature has one flat (B-flat). The score includes various fingerings (e.g., 1, 2, 3, 4) and articulations. Dynamics range from *p* to *f*, with a crescendo (*cresc.*) leading to the *f* dynamic. The section ends with a *dim.* (diminuendo) and *rit.* (ritardando) marking.

Tempo di Polka

The Polka section is written for a single melodic line in 2/4 time. It begins with a *pp* (pianissimo) dynamic and a *mf* (mezzo-forte) dynamic. The tempo is Tempo di Polka. The key signature has two flats (B-flat and E-flat). The score includes various fingerings (e.g., 1, 2, 3, 4) and articulations. Dynamics range from *pp* to *f*. The section includes a *tr.* (trill) marking and a *rit.* (ritardando) marking. The score ends with a double bar line and repeat dots.

Musical score for guitar, page 53. The score consists of ten staves of music in G major (one sharp). The notation includes various fingerings (1-4), triplets, and dynamic markings: *p*, *mf*, *ff*, and *f*. The piece concludes with a CODA section and a *D.S. al Fine* instruction.

Key features of the notation include:

- Staff 1: *p* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 2: *mf* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 3: *mf* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 4: *ff* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 5: *ff* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 6: *p* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 7: *p* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 8: *f* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 9: *f* dynamic, triplets, and fingerings 1, 3, 4.
- Staff 10: *f* dynamic, triplets, and fingerings 1, 3, 4.

The score ends with a CODA section and a *D.S. al Fine* instruction.





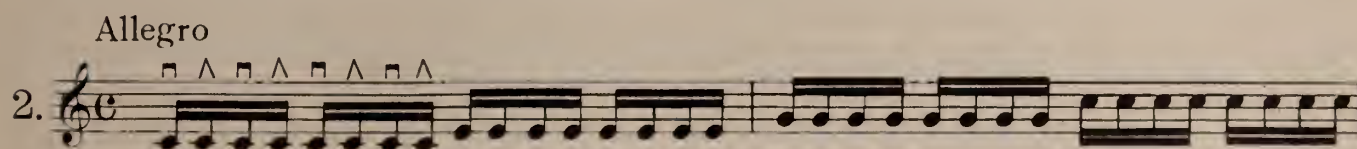
## Plectrum Exercises


Moderato

1. 



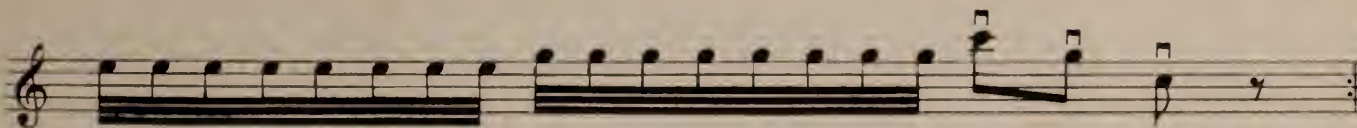
Allegro

2. 

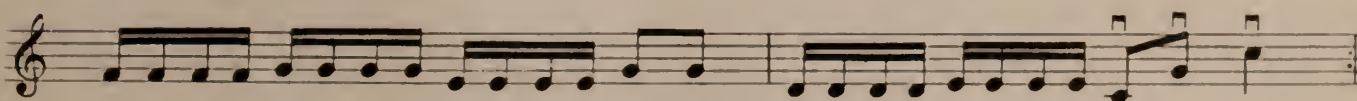


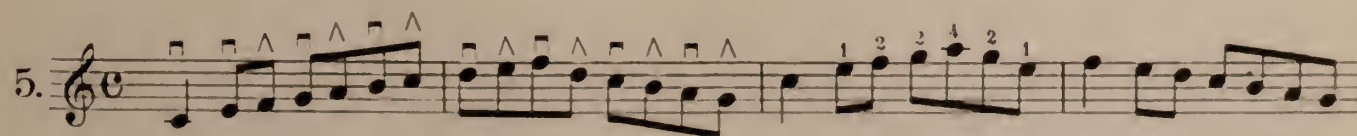
Vivace

3. 



4. 

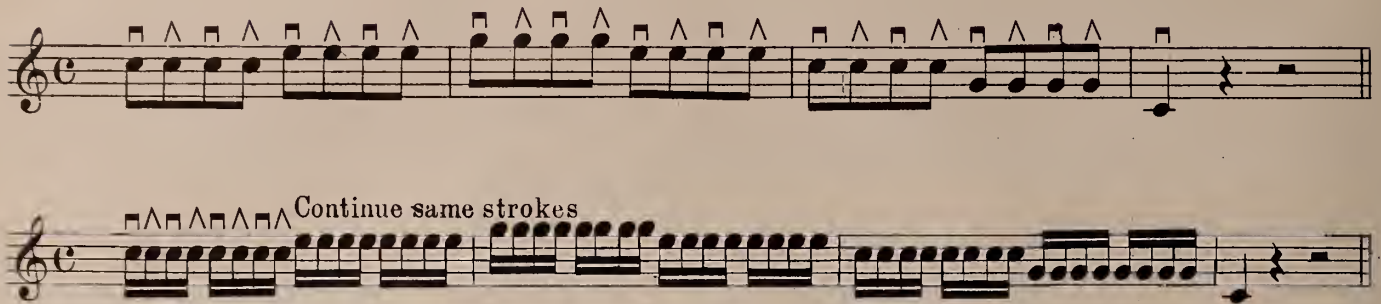


5. 

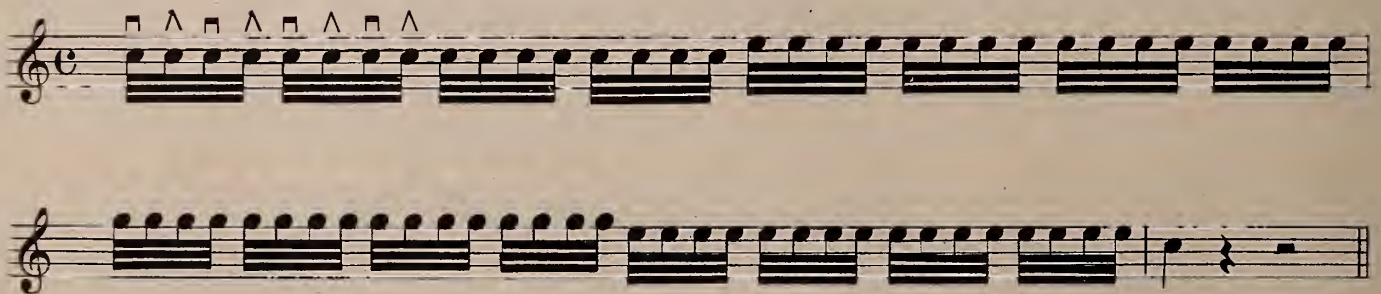


## The Plectrum Tremolo

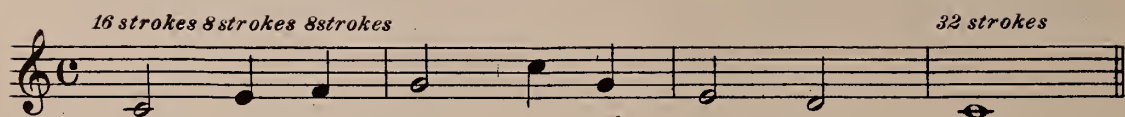
For sustaining tones the tremolo is indispensable. The following exercises lead up to the perfect tremolo.



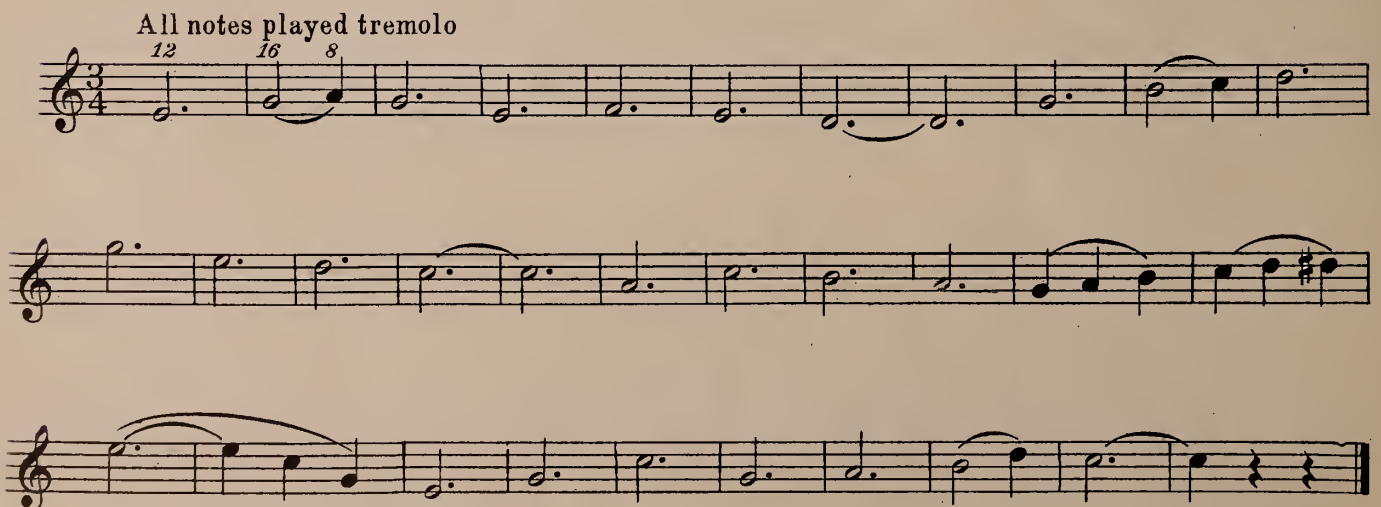
## The Tremolo



## Tremolo Exercise



## Etude



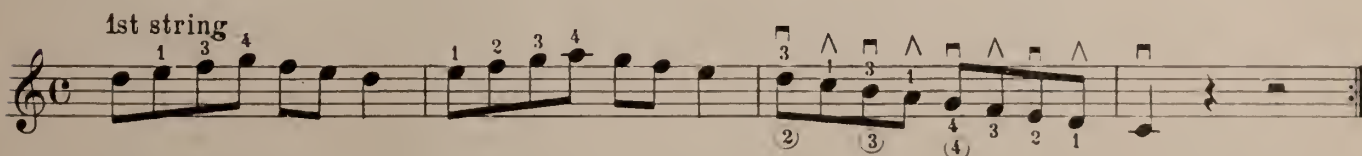
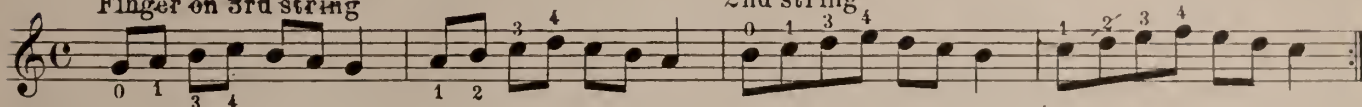
# Important Exercises

To maintain even strokes it is often necessary to make several notes on each string.

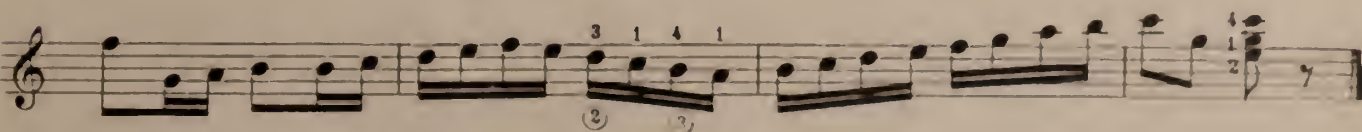
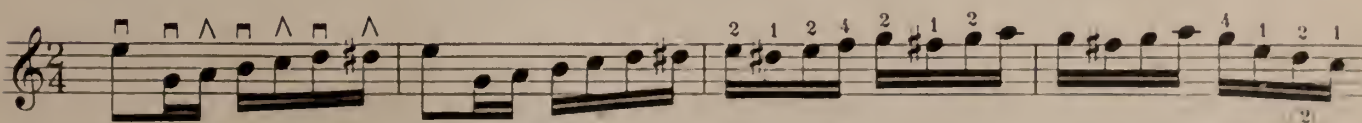
Finger all notes on 4th string



Finger on 3rd string



## Exercise for Speed





# Easy Melodies Plectrum Style

## WALTZ

*Trem.*

24 strokes

1 4 4 1 4

## ONE STEP

5 P.

*fz* *fz*

*Tremolo upper notes*

5 P.

4 1 4 1

4 1 4 1

4 1 4 1

8 P.

4 1 4 1

②

## FOX TROT

8 P.

8 P.

4 1 4 1

5 P.

4 1 4 1

6 P.

4 1 4 1

# Scale in G Major (with plectrum)

59



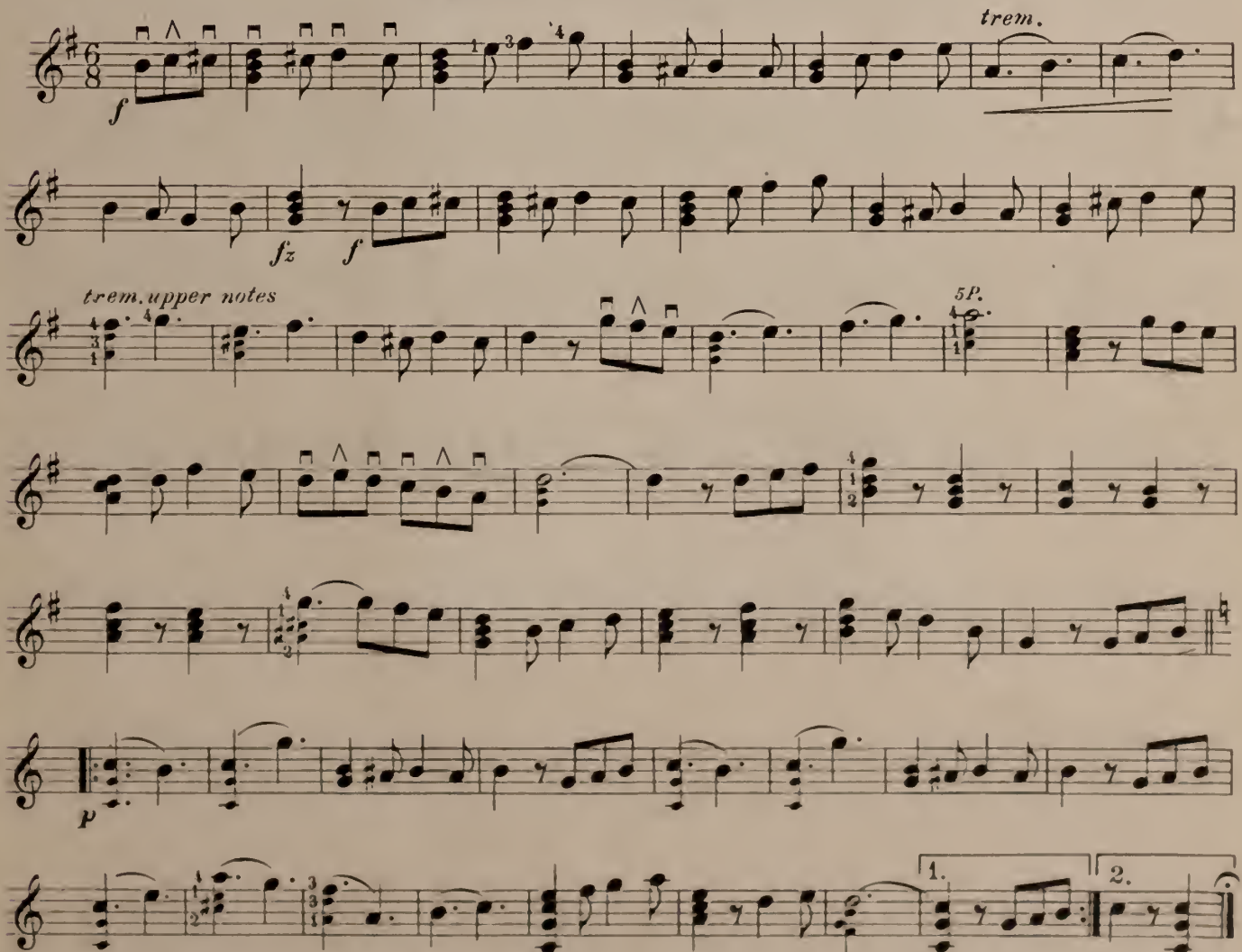
As the other scales are fingered practically the same as indicated in finger style of playing, they will not be given in this part of the work.

## Etude in G Major

To make strokes even play D on 2nd string as indicated



## Banjoists' Delight March



\* The slur is often written to indicate tremolo

## Spanish Galopade

PIRINE

Plectrum Style

*f* *rall.* *fz*

*p* *mf* *trem.* *p* *mf* *p*

*f* *accel.* *1.* *2.* *Fine.*

*f*

*4* *1* *2*

*1.* *2.* *D.S. al Fine. then Trio*

TRIO *p*

*3P.*

*3P.*

*4* *1* *3* *1* *2* *1* *2* *1* *2* *D.S. al Fine.*



## All The Rage

(One-Step)

Plectrum style  
Allegro

LEO CATLIN

*f*

*f* *mf* *fz* *fz*

*3P.* *mf* *fz* *fz*

*1.* *2.*

*Fine.*

TRIO

*1.* *2.*

*D.S. al Fine.*

# Minerva

Waltz

LEO CATLIN

Plectrum style

*p*

*5P.*

*6P.*

*Fine.*

*f*

*1. 2.*

*p*

*3P.*

*5P.*

*cresc.*

*D.C. al Fine.*

## Arkansas Traveller

*2. 3. 2. 0*

*1. 2.*

# In Moon-Land

Intermezzo, Two-Step

63

BANJO (Plectrum style)

Allegro moderato

HARRIE A. PECK

Arr. by G. L. Lansing

5P. *mf* *piu lento* *mf* *accel.* *ff*

7P. *f* *ff* *f*

*D.S. al.*  
*then Trio*

TRIO *p dolce*

*f*

1. 2. *D.S. al.*

CODA *mf* *piu lento* *mf* *ff*



## THE CADET'S DREAM.

BANJO SOLO.

C Notation.

PATROL.

.20

G. L. LANSING.

Drums

*PPP-PP*

*p-mf*

*f-ff*

*fff*

10 P.



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